

## History of Finance in India - Mumbai Developments - 1931 - 1970 By Shomit Sirohi

### Introduction By B.R. Ambedkar (2024)

I argue that this is law, to understand the loot of capitalism as its very idea of stealing money from the poor in high financial loot, I saw this as the idea right from the start, but it is made ethical by the state and budget planning, which gives it laws, which I call symbolic laws with Sirohi, thanks for all details in cinema to be mapped for eternity Sirohi, thanks a lot.

#### I. Developing History like Cinema (Ideas from Dirubhai Ambani and declarations from Ambedkar)

For instance, as the developmental project of Mumbai and Delhi, even Calcutta and Hyderabad was underway with types of road networks and even constructions of buildings in the Marine Drive region and parts of Mumbai was underway by Ambedkarite law which was instituted as the future of India as colonial capitalism was sacrificed for what Ashim was calling the Indian capitalism or the three commercial and then financial capitals of Ambani, Birla and Tata with a fourth development pending in the future of Aggarwals,, which was winning the capitals in configurations of annexations for the Indian national developments for the Indian state capital also developing by Ambedkarite law shaping which finally won in 1947-50 which then developed ideas for the future of Indian capitalism in one or two major 4 hour conversations in the 1930s recorded by the law -

"Perhaps one should develop the history of finance under mathematical ideas, and study also cinema this way - as if cinema was true history - imagine cinema which is documentary but also fictional, such ideas I call documenting the future - imagine a company history, imagine a state public history and imagine movements of the poorest all of this is my patent - cinema which has a certain historical quality - which I also argue is aligning with shops, agriculture and even company firms and processes which are all cinematically read in fact. I call this the idea of India." Dirubhai was sitting on a shoreline in Marine Drive, Mumbai and talking to Ambedkar.

"What then is this footage, I see Gandhi and his popular movement in it like a film on Gandhian fascism as well, in the future more of this till a Prophet saves us, I think. But I understand we just don't believe we can edit that out, we also don't have that cinema. I shoot scenes of us and scenes of these construction works, and scenes of financial billing in offices in America followed here, and then it is imagery I agree. But in a Hegelian Spirit, I find this impossible to implement. You guys do it easily - just a set of offices which then reflects our state offices - I call this film Office."

Four hours of discussion on each detail in cinematic formalism which was documentary and historical.

"Shoot the chawls, shoot the fascists, shoot the people in strikes and shoot them failing the fascists and then India will be with just the mass protest an companies and state companies, and financial investments in all directions by both like an Athens with a polis or polises and companies on either side and money flowing to all

by the law and by us playing around which is billing this is Ambani." Dirubhai was talking about his son's future.

## II. A Last Conversation in 1967 and then 1970, meeting at Marine Drive again, after 30 years

In fact Ambedkar came after Ashim was guiding him to this point called Marine Drive near Dirubhai's office who always bills his meetings - follows it step by step and imagines the future as analytics which are added, for this long wait which was planned easily in the 1930s when success was dawning on the bills and accumulating a dynamic love for waiting and waiting for a whole year till I stepped out. Nowadays Ambedkar is busy, it just means that.

Ashim was busy in this phase meeting me instead, Dirubhai remarked when he met Ambedkar - "I have a whole script for you on India, just scripted the whole thing. It has a lot of details, a lot of them - and I call that accounting." Ashim was busy arguing that it is not developing scenes, it is just details but I juxtapose this to Greek cinema, that it is an Agora which is linked to universities and a state which is busy forming its ideas, and a merchant who has his side and simply money flowed all over is then busily counted correctly by the state law and accounts. I call this simplicity and perfection - if it is perfected we have perfection. "Ashim, why don't you create the Maoist word principles out of this, just understand principles this way." Dirubhai was saying to him for the last 30 years discussing all of this as principles of the simple state and capital dialectic.

"I have arrived, been busy in Delhi with the state and all its developments, I have this script for you - a tall lanky man is walking and is talking all over the place about every thing in principles - so he says in Schellingian harassment of capitalists and state owners of capital - we have the riot of protesters everywhere, we have the loot by capitalists which is thrown money in all directions and stolen from the people in every way, and we have the state which also loots but pays back. I call the whole thing a crisis, till of course they get some principles which is just this principle we call legalism, or objective accounts - produce that and be free."